

# JEFFERSON MONTHLY

A high-angle, wide shot of a river valley. The river is a deep blue, winding through the center of the frame. On either side, the hills are covered in terraced vineyards, with rows of grapevines visible. The terrain is hilly and somewhat arid, with patches of green and brown. In the distance, a small town or village is nestled in the valley. The sky is a clear, bright blue with a few wispy clouds. The overall scene is peaceful and scenic, typical of a wine region.

## Port Ability: Climate, Wine and Family

The Members' Magazine of The Jefferson Public Radio Listeners Guild

December 2011



A woman with short grey hair and glasses, wearing a black patterned top and a black skirt, stands in a lush garden. She is holding a small plant. Behind her is a large, two-story white house with a dark shingled roof and two chimneys. The house has a porch with white columns. The garden is filled with various plants, including tall yellow flowers and green foliage. The text "THIS is CULTURE" is overlaid on the image in large white letters.

# THIS — *is* — CULTURE

Shannon Applegate is a fifth generation descendant of Charles and Melinda Applegate, who built Applegate House in 1852. She is an accomplished writer and winner of a 2007 Governor's Arts Award.

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Historic herb garden, Applegate House, Yoncalla, Oregon. Photo by Andy Batt

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The Siskiyou Institute presents A Winter Holiday Jazz Concert featuring vocalist Leslie Kendall (above) and the Ed Dunsavage Trio on December 17th at Paschal Winery.



PHOTO: JUDITH PAVLIK

Cast members from Oregon Cabaret Theatre's holiday production of *Cabaret Christmas* (see *Artscene*, p 28, for details).



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## ON THE COVER

Rows of vineyards are seen from Sandeman's Quinta do Seixo winery looking east toward the village of Pinhão, Portugal.

PHOTO BY GREG JONES

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For much of this year, Jones worked in Portugal, a country that can boast it invented Port wine and designated the first delimited wine region. Jones arrived in January, when vines were being pruned. He returned for long stays through the spring as grape leaves formed into protective canopies. In the summer, as grapes ripened, Jones' wife, Liz, and their two boys joined him.



Center Arts at Humboldt State University in Arcata presents *Big Bad Voodoo Daddy: Wild and Swingin' Holiday Party* on December 4th. They will also appear as part of the Historic Cascade Theatre and Jefferson Public Radio Performance Series on December 6th, in Redding.



PHOTO: STEVEN ADDINGTON

Jefferson Public Radio presents its 31st Annual Wine Tasting & Silent Auction on December 8th from 6 – 9 pm at the Ashland Springs Hotel (see *Spotlight* p. 22 for details).

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## Tuned In

Ronald Kramer

# Norman Corwin Signs Off – Radio Was His True Passion

Everyone encounters people who are icons in their eyes. One of mine died during the Fall Fund Drive. When I picked up the *All Things Considered* story rundown that day, there it was. Norman Corwin, dead at 101. I had just been thinking about him a couple days before, musing that, while he was like the energizer bunny and knowing of his advanced age, I still wondered how much more time he had. But the news of his passing still stunned me. There was not, and will not be, another like him.

Norman Corwin was fascinated by literature from an early age and wandered into radio at precisely the right time, for himself and for America.

He was a brilliant writer of radio scripts who soon graduated into directing his own work. Corwin's name quickly became so

influential that it became a major selling feature of his work in the way Shakespeare's writing stands on its author's name in addition to the individual merit of his works.

Working primarily for the Columbia Broadcasting System, Corwin wrote so prodigiously that he was eventually given

several of his own series with titles like *Thirteen by Corwin* or *Twenty-Six by Corwin* in which he wrote, cast and directed weekly live radio plays. He was essentially a poet, and eventually came to be widely called the "Poet Laureate of Radio." On those series and others, like the Columbia Radio Workshop, Corwin covered topics which ranged from

the whimsical to the visceral, often taking up causes of great social significance. In

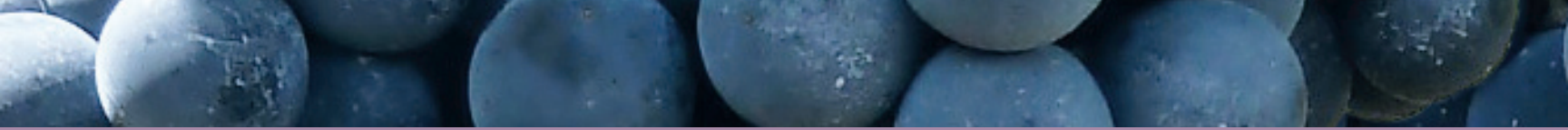
Corwin was such a powerful, seminal figure in media – particular in radio – that the demise of the ability of the industry he helped create, radio, to maintain a platform for him always struck me as tragic.

CONTINUED ON PAGE 25



Using hand gestures, Corwin directed radio drama much like a conductor elicits a performance from an orchestra.





In Oregon, Greg Jones is credited with helping to expand the \$2.7-billion wine industry by showing grape growers that soils and climatic conditions here can produce a large variety of grapes.



# Port Ability: Climate, Wine and Family

By Janet Eastman

**A**dam and Curtis Jones turn 12 this month and, like so many of their generation, they are already globetrotters. The Ashland twins have visited parts of the United States and Canada on family trips. But getaways to Australia, Mexico and Portugal were made possible by an industry that sells a product the boys are not legally old enough to buy – wine.

Their dad is more than easygoing Greg Jones, a Southern Oregon University professor with summers off. Dr. Jones works year-round as a climatologist and was one of the first to concentrate on climate effects on wine-grape production. Over the last two decades, he has given hundreds of lectures around the world based on his exacting research.

In Oregon, Greg Jones is credited with helping to expand the \$2.7-billion wine in-



dustry by showing grape growers that soils and climatic conditions here can produce a large variety of grapes. In countries that have been selling wine for centuries, producers turn to him to help plan for a more prosperous future.

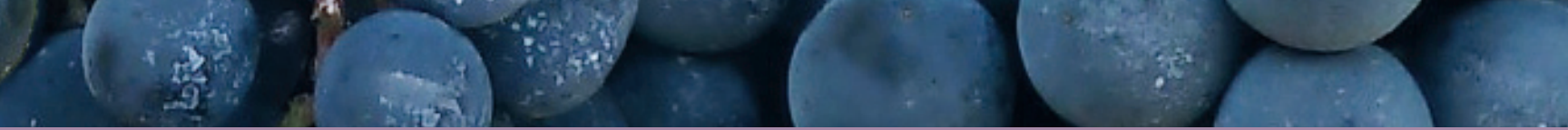
For much of this year, Jones worked in Portugal, a country that can boast it invented Port wine and designated the first delimited wine region. Jones arrived in January, when vines were being pruned. He returned for long stays through the spring as grape leaves formed into protective canopies. In the summer, as grapes ripened, Jones' wife, Liz, and their two boys joined him.

Most vineyards are planted on moderate to steep slopes and terraced. This photo looks west along the Douro River in a sub-region of the Douro called the Baixo Corgo. **INSET:** Greg Jones, who specializes in climate's impact on winegrapes, helped prune vines in January 2011 in Kopke's historic Quinta São Luiz vineyard near Pinhão, Portugal. PHOTOS COURTESY OF GREG JONES

The family lived in a cottage on a farm outside of Peso da Régua in the fabled Douro Valley wine region. Vineyards, called quintas, surrounded them, rising up from the river to the top of steep mountains. The hand-carved terrace vineyards of this valley can be seen from outer space.

The time spent in these vineyards fortified Jones' reputation as a methodical researcher set on interpreting his data to assess past, present and future conditions for wine production. António Graça, a board member of Portugal's wine industry co-op Associação para o Desenvolvimento da Viticultura Duriense (ADVID), says, "The project he developed with ADVID has become, in my opinion, the most important insight of the last 60 years into Douro Valley's climate machine."





Although terroirs differ, experts throughout the continent and across oceans may benefit from Jones' work in Portugal. He is confident that this and other international research will help the wine industry here. "Seeing firsthand the history and perspectives of growers in the Douro has helped me better understand general issues in vineyard management," he says. "That will undoubtedly contribute to my research here and conversations with growers in Oregon."

There are other beneficiaries of time spent away from home this year: his family. Outside of a traditional classroom, the boys learned more about geography, economics and politics. As Dr. Jones says, while sitting on a sofa in his living room next to his wife, "They have clearly grown from these adventures and now are eager for more."

## Generation Jet Set

Most Baby Boomers grew up waving goodbye to parents who escaped to exotic adults-only vacations. When Boomers became parents, they wanted to bring their children along. In the 1980s and 1990s, this Jet Set Generation shifted the way restaurants and hotels equipped for pint-size clients. Even gambling casinos buckled to the wave of underage tourists and promoted family-friendly rooms and resort landscapes.

Children continue to be seasoned travelers. A recent family survey conducted by the website TripAdvisor found that 73 percent of parents who visit foreign countries take their children with them. Only 44 percent of those parents said they had the same international experience when they were growing up.

Adam and Curtis Jones, six graders at Ashland Middle School, have been holding their passports out to custom officials to be stamped since they were in kindergarten. They traveled with their parents to Mexico in 2004, the Okanagan Valley in British Columbia in 2005, Costa Rica in 2006, Australia in 2008 and several trips to see the western United States before spending two months in Portugal.

From the time they were four years old until they turned ten, the boys sometimes tagged along with Greg Jones when he was working in reference vineyards throughout Southern Oregon. There, he collected information on climate, grapevine phenology and fruit characteristics. The boys learned about science and agriculture.

Like most parents in the TripAdvisor survey, the Joneses see travel, whether near or far, as educational. "The boys have learned how I study things and how important doing research is to many people," says Greg Jones. "Today, we often drive by vineyard sites that I monitored and they tell me what we did there. We have been very fortunate to have the opportunity to do these kinds of things."

Museum, they saw the permanent wine exhibition and learned about the family dynasties that established the Port houses in the 18th century and dominated until the 1980s when the license to make Port opened up to others.

The boys hiked. They rode bikes. They swam in the river and in a backyard swimming pool. They took a train to the end of the valley, passing

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**ABOVE:** Vineyards are everywhere in the Douro wine region, which has been growing winegrapes for more than 2,000 years. Vines here are next to a small winery on a cobblestone road near where the Jones family lived at Casa Azenha. The building in the back is the small church of Rio Bom. **BELOW:** Adam, Curtis and Liz Jones explore the Castle of the Moors (Castelo dos Mouros), a hilltop medieval castle located in the municipality of Sintra, near Lisbon. PHOTOS BY GREG JONES

This summer in Portugal, the Joneses wandered into castles and churches, and past ancient stone walls and down cobblestone paths. Liz Jones called Sintra, one of the little villages they saw, "the Ashland of Portugal." The family visited Lisbon, where Dr. Jones spoke to wine industry experts. They also traveled to the youth-filled city of Porto and to Galicia in northern Spain.

But the family slept most nights in their rented farm cottage across the scenic Douro River from Peso da Régua. People driving into the small village of Rio Bom beep horns when they turn a blind corner on the narrow road to warn possible oncoming drivers. Once they arrive, they find the air is scented with orange, lemon and lime trees.

On day trips, the boys explored the Alto Douro area, which is classified by UNESCO as a World Heritage region. At the Douro







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# Jefferson Almanac

Diana Coogle

## Meeting Scrooge

I was walking through town the other day, humming the tune from the Little Drummer Boy and ticking off in my head the exciting list of things I had to do for Christmas, when I ran into Tom, Dick, and Mary Scrooge. "This could be a sour note in a merry day," I thought, but stopped to say hello anyway because, after all, it is Christmas.

"Hello," I said, "and merry Christmas!"

"I hate Christmas," they said, as I had expected.

"How too bad," I sympathized. "I love Christmas."

"It's so over-commercialized," they whined in their tiresome clichés. "I hate muzak Christmas carols and all the Santa Clauses that say, 'Buy, buy, buy,' — plastic wreaths, plastic bells, plastic toys. I hate the mall — it's so crowded. It's so expensive. I hate the obligation of buying present," and they told me a story they had read in the paper about a Japanese visitor to America who said he couldn't understand this month-long celebration of shopping.

I didn't really want to argue (let them be happy in their misery, I thought), but it is the season of helping those less fortunate than ourselves, which they are, so I tried.

"Stay out of the malls," I suggested. "Don't buy gifts."

"Yeah?" they sneered. "And not give anybody anything? We can't do that."

"You could if you wanted to," I pointed out, "but what I meant was to make gifts instead of buying them."

Tom, Dick, and Mary Scrooge gave a short merriest laugh. "We don't know how to make anything," they objected, and I said, "I didn't know how to make hammocks until I decided to give them for Christmas one year. Or try reading books on tapes. That's hardly a crafts skill. All you need is a little imagination. It's ever so much more fun to make gifts than to buy them — and it costs less, too, but the best thing is that while

you're making things, you're thinking about the particular person that particular present is for, and so good love gets sewn or hammered into each project."

Tom, Dick, and Mary said something that sounded like a snorted "Hmph" but could have been a thoughtful, "Hmm," and I said, a little lamely, that wrapping their own presents might do a little of the same thing. They said they weren't religious, anyway, so why should they do anything for Christmas?

"Because it's such a good excuse!" I said. "It's an excuse to give presents to people you love and an excuse to make good things to eat and visit family and be in touch with friends and have a good time. Good God, man," I said, losing patience. "It's an excuse to be joyful!"

Tom, Dick, and Mary Scrooge looked at me with apathetic astonishment. "Joyful?" They repeated. "Why?"

"Well, because," I began in exasperation, thinking I'd say, "because without an excuse for joy we might forget to include it," but then I gave up all the logical arguments because, after all, the answer was everywhere around them, anyway, if they would only see it.

"Because it's so much fun," I said at last. "Here, have some cookies. I made them just this morning."

Diana Coogle looks forward to receiving her Ph.D. in English literature from UO this June (with a dissertation on Old English poetry), after which she plans to hang her degree on the wall of her little house in the mountains and knit sweaters for her granddaughter and sew a whole new wardrobe and cook lavish dinners and go on long hikes and read pleasure novels and ....

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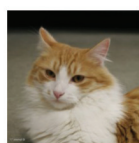
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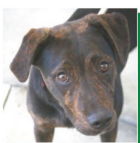
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# Theater and the Arts

Deedie Runkel

## Santa Lucia

*Though named for a saint, Santa Lucia Day on December 13 is rooted in pre-Christian rituals surrounding the winter solstice, which celebrate the return of light. It's a holiday with special meaning for Deedie Runkel, Ashland innkeeper and author of the memoir Boxes: Lifting the Lid on an American Life. In her words:*

The alarm buzzed at 4:45 a.m. I slipped out of bed quietly, so as not to awaken husband David, and tiptoed into Lucy's room. Leaning down to her ten-year-old porcelain face, hair splayed out on her pillow, I kissed her gently, and said, "Let's go, Santa Lucia."

The week before we'd attended an early Santa Lucia celebration at All Swedes Church in Philadelphia and been completely transfixed by the spectacle of countless living Lucias, wearing crowns of lighted candles, carrying saffron buns and coffee through the hall. On the way home, we hatched our plan for the actual Santa Lucia day, which was coming up, not accidentally, three days before Lucy's birthday.

Now here we were in the dark kitchen in matching white nighties, holding hands and shivering with cold and excitement. When I flicked the lights on, Lucy protested in a loud whisper, "No! Don't you remember? It's always done in the dark."

"I have to see to turn the oven on."

"We do it by candlelight."

"How'll we make coffee and get the trays ready? Lucy, please, don't be unreasonable."

"Okay," she conceded. "But I want to put my wreath on now."

"I think we should wait until the last minute."

"You can't decide everything." "The wreaths are fragile, Lucy."

"I don't think Marsh is going to like the coffee or the rolls," she declared, changing the subject to her brother.

I checked the rolls that had risen overnight in the 'fridge. "Maybe we could

do cocoa for the two of you."

"Great!" she shouted, then slapped a hand over her mouth, then began clattering around in the pantry for the trays.

"A little quieter? Dad'll be down here thinking we're burglars or something."

"Uh oh. Forgot our red sashes. I hid them under my bed—I'll go get them."

"Get me my slippers too. My feet are blocks of ice."

"Mom! We have to be barefoot like the picture in the book."

"I don't care. I'm too cold."

The oven dinged that it was ready to receive the rolls, shaped like stars, circles, and numerous unidentifiable objects. Lucy and I had rushed to make them while David and Marsh were out Christmas tree hunting.

Lucy was back. "I couldn't find your slippers without waking Dad. But I grabbed a pair of his socks and the words to the song because you never remember them."

Now the trays were ready. The coffee and cocoa steamed from the cups, half full so they wouldn't spill. Lucy placed on the table first her wreath and then mine, fashioned from the fragrant boxwood we'd cut from the neighbors' hedge. As she positioned hers snugly on her head, one of the candles fell off.

"Oh, no, now it's wrecked," she moaned. "And mine has to be perfect, because I'm the oldest daughter."

"You're the *only* daughter, in case you hadn't noticed," I said, wedging the candle back where it belonged and then lifting my wreath to my head. "Maybe we should have gotten some of those battery candles they had at the church."

"This is more fun," Lucy said, giving a little jump, which dislodged another candle.

I took my head gear off, swooped down to get her candle, stuck it back in its holder. We needed to get moving. Marsh would soon have to be up and off on his paper route.

"Time to light up," I said. "Stand still now."



I got one candle lit and then the lighter wouldn't work. I couldn't find matches. What to do? Panic rose, until I realized I could light the rest with the one already flaming. In doing so, I accidentally dripped some hot wax onto Lucy's hair.

"Stop!" she screamed. "I smell hair burning. I'm going to be bald."

"Your hair's not on fire. It's just the wax. Now stay right there. I'm going to light mine in front of the bathroom mirror."

"I wanted to light yours," Lucy complained. "I'm sure that's how it's done."

"This is safer," I said, imagining both of us in flames, more Joan of Arc than Santa Lucia.

"Maybe the spirit of Santa Lucia will keep us from burning," Lucy said, calming down.

All lit, trays in hand, we started for the stairs.

"When do we sing?" Lucy asked.

"*Santa Lucia, Santa Lucia*," I began, and she joined in. Some hot wax landed on my shoulder—I could feel the heat bore through my nightgown. Up we went, gingerly, me forgetting the words, concentrating on not spilling, Lucy remembering all the words, and the tune.

"Be quiet," Marsh roared from his bed. "It's not time to get up." This woke Leonard Cohen, the dog, who rushed out to lend a maniacally wagging tail. I stopped singing. The dishes on Lucy's tray rattled.

"Len, get out of the way. *Now!*" I shouted as we approached Marsh's door.

"It's a surprise, Marsh, look!" she said, then began singing again. "*Santa Lucia...*"

By this time David was at the doorway to our room. "Well, what's *this?*"

"Sa-anta-a Lucia, San-ta Lucia." We both ended with a flourish, on key.

"It's Santa Lucia Day," we proclaimed in unison.

"We're bringing you light and nourishment," I added.

"For all time to come," decreed Lucy.

Postscript: Congratulations to the Ashland New Plays Festival! This year's four plays captivated record audiences, thanks to exceptionally strong, dynamic scripts, dazzling acting, and the perfect venue (the Unitarian Church in Ashland). Mark your 2012 calendar for next year's festival, October 17-23, *now!*


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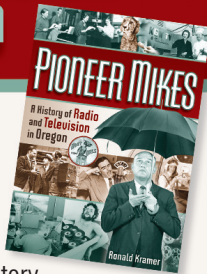
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## Inside the Box

Scott Dewing

### The Semantic Web

Tim Berners-Lee, the father of the World Wide Web, once said, "People keep asking what Web 3.0 is. I think maybe when you've got an overlay of scalable vector graphics—everything rippling and folding and looking misty—on Web 2.0 and access to a semantic Web integrated across a huge space of data, you'll have access to an unbelievable data resource."

Don't worry. Stay with me. I said "huh?" the first time I read that too. Web 3.0 is the next emerging iteration of the World Wide Web. "What was Web 2.0 then?" Good question. To begin with, we're still mucking about in the murkiness of the Web 2.0 era in

While the World Wide Web in its current form is impressive, it's still a Tower of Babel when it comes to data.

which no one can seem to agree on exactly what "Web 2.0" means. Do a Google search on "Web 2.0" and the top search result is the Wikipedia entry for Web 2.0, which defines it as "a term which describes the trend in the use of World Wide Web technology and web design that aims to enhance creativity, information sharing, and, most notably, collaboration among users."

That's pretty vague and Berners-Lee has countered that creativity, information sharing and collaboration are what the World Wide Web has been all about since he invented it in 1989.

"I think Web 2.0 is of course a piece of jargon," Berners-Lee said in a 2006 interview, "nobody even knows what it means."

And yet the term continues to be tossed about by laymen and experts alike (including Berners-Lee himself!). Some define Web 2.0 as big business embracing the Web as a "platform" for doing business and the resulting exponential growth of ecommerce. Others define Web 2.0 by the complex and interactive technologies that drive today's Web. For me, "Web 2.0" de-

scribes an era in which the World Wide Web has so permeated human culture that it created a world in which we could no longer imagine there *not* being a World Wide Web.

Meanwhile, without knowing and agreeing upon what, exactly, the term Web 2.0 means, we're already talking about "Web 3.0". I find this all quite humorous and ironic. The irony lies in the fact that

*semantics* is at the heart of the next major iteration of the World Wide Web.

When it comes to the Web, semantics promises to enable unprecedented exchange and interaction of previously disparate data. The "Semantic Web" as it's been dubbed by

Berners-Lee and other Web gurus, will be at the center of Web 3.0, or "the intelligent Web". According to Berners-Lee, "The Semantic Web will bring structure to the meaningful content of Web pages, creating an environment where software agents roaming from page to page can readily carry out sophisticated tasks for users."

What might this look like? One simple example would be making a doctor's appointment. As it stands, I call the doctor's office to make an appointment. I've already looked at my calendar. I know what days and times would work best for me. I suggest one of those days and times. Of course it's not available. The receptionist and I do this scheduling dance until we narrow down and settle on a time that works. With the Semantic Web, my calendar and my doctor's calendar speak the same language and understand one another better than me and the receptionist. Software "agents" do the scheduling dance but they do it much better and much faster than notify each party of the appointment.

Perhaps the most immediate and biggest impact of the Semantic Web will



be with search engines. Let's say that with the rising price of gas, I decide it's time to buy a Toyota Prius. I can't afford a new one so I want a used Prius. Also, I like red so I want a used red Prius. I don't want to travel more than 100 miles to consider the vehicle and possibly close the deal.

With current search technology, I'd have to run a lot of individual searches at individual websites, aggregate the information myself and narrow down my selections the best I could. With the Semantic Web, all those disparate databases containing information about Priuses can interchange and aggregate the data that I need. My search is narrowed down by software, not by me. Of course for all of that to work, information and services on the Web must be defined so that the Web is able to understand and fulfill the requests of people and machines to use and exchange content. While the World Wide Web in its current form is impressive, it's still a Tower of Babel when it comes to data.

If properly implemented, the Semantic Web will change all of this by unifying all data with a common "language", that is, a common understanding of what each piece of data represents. The Semantic Web promises to accomplish this through a set of design principles and a variety of enabling technologies. Currently, these include Universal Resource Identifiers (URI), Resource Description Framework (RDF), a variety of data interchange formats, and the Web Ontology Language (OWL). These technologies and standards are currently being used to provide a formal description of concepts, terms, and relationships within a given knowledge domain.

The Semantic Web has the potential to radically transform the World Wide Web. Call it "Web 3.0" if you like. Once the Web speaks a common language it will be "intelligent". Well, maybe not intelligent the way you might define it, but let's not quibble over semantics.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

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# Recordings

JPR Staff

## Best of 2011

**Eric Teel**

**Director of FM Network Programming  
& Host, *Open Air***

For 2011, my list is topped by *Helplessness Blues*, by Fleet Foxes. Also worth mentioning is *21*, Adele's stellar sophomore effort. 2011 also brought the excellent album *The King is Dead*, by the Decem-berists, which has been followed up with a B-sides release called *Long Live the King. New Blood*, the new album of Peter Gabriel featuring orchestral arrangements of his classic tunes was paired with an HD and 3D concert broadcast in theatres earlier this year for an outstanding result. I've also enjoyed *Bon Iver, Bon Iver*, by Bon Iver, and two albums from the folk/bluegrass genre: *Follow Me Down*, by the young phenom Sarah Jarosz and *Paper Airplane*, by the amazing Alison Krauss and Union Sta-tion.

**Don Matthews**

**Host, *First Concert* and Music Director, Classics  
& News Service**

This year, most of my favorites have a French twist including one by an Italian. The first recording in 20 years of Rossini's last opera *Guillaume Tell* is sung in the orig-inal French and features Canadian baritone Gerald Finley. Performed in concert in Rome, conductor Antonio Pappano, on a mission to revive the opera, managed to get EMI to record it. Next, Julia Severus plays the complete piano music of Georges Bizet. Along with both suites of "L'Arlésienne" in the composer's transcriptions, this 2 CD set contains music that I had never heard be-fore and that was a joyful discovery. Tabari-nades gives us 'street music' from the early 17th century that features Francis Colpron and Les Boreades de Montreal. The record takes its name from the actor and street en-tertainer, Tabarin who with his company, put on lively outdoor shows which attracted crowds of passersby. Bonjour Paris features the German artist Albrecht Mayer playing

oboe, oboe d'amore and English horn in arrangements of familiar music of Fauré, De-bussy and Satie, and lesser known works by Jean Francaix and Vincent D'Indy. And fi-nally, Mozart's Piano Concertos 6, 8 and 9, with Angela Hewitt...the first in a complete survey. No doubt more of this series will be heard in the future.

**Brad Ranger**

**Host, *Open Air***

In the last few years several artists have taken the words of Woody Guthrie and put them to their own music. None of these proj-ects have been done with such creativity and diversity as a *Note of Hope*. The album was put together over several years by bassist Rob Wasserman and Guthrie's daughter Nora and features artists as varied as Kurt Elling, Madeleine Peyroux, Lou Reed and the late Studs Terkel. Wasser-man's accompaniment is interesting throughout, particularly on Jackson Browne's stunning 15 minute "You Know the Night". After releasing as many as three albums in a year Ryan Adams announced in 2009 that he was taking an indefinite break from the music business. He is back after only two years with the release of the ex-quisitely crafted *Ashes & Fire*. Songs like "Lucky Now" and "Invisible Riverside" are both subtle and beautiful. It's his best album since 2001's *Gold. Helplessness Blues* is the second full album from the Seattle based band Fleet Foxes. It is no radical departure from the first album, if anything sounding even more layered and gorgeous. Leader Robin Pecknold continues to explore the sounds of folk-rock with an obvious nod to Crosby, Stills and Nash.

**Alan Journet**

**Host, *A Musical Meander***

Everyone has favorites. For Mozart, mine is K 581, the clarinet quintet; among string quartets mine is the Arianna Quartet based in St Louis, Missouri and quartet in residence for several years at Jacksonville's

Britt festival. Unsurprisingly, this year they kicked off the Britt Classical series. A recent release by Arianna features K581 along with the piano quartet K478 and the horn quin-tet K407 where they are joined by guest soloists. Though recorded in 1999 for this 2010 release and featuring two players no longer with the group, they are all of typical high Arianna quality. I will feature them on *A Musical Meander* during January.

Recording: Wolfgang Amadeus Mozart:  
The Arianna Quartet/Centaur Records CRC  
3048

**Geoffrey Ridden**

**Substitute Host, *First Concert* and  
*Siskiyou Music Hall***

I am trying hard to get into the twenty-first century, in terms of music technology: I have an MP3 player and an iPod now and, earlier in the year, I bought my first inter-net MP3 download – just check how many words in this sentence would not have been available to me twenty years ago!

I wanted a copy of William Walton's *Façade Suites*, in a version which did not have the recitation of the poems of Dame Edith Sitwell – I love Walton's witty music in these suites, but am no great fan of Sitwell's words. I found an album which matched my needs, recorded by the London Philharmonic Orchestra on the Chandos label (ASIN: B0000000ARD) in 1994.

Once I had entered my credit card de-tails, the music appeared almost instanta-neously on my laptop, and I had entered a new realm of technological wonder – except that my laptop died on me just a few months later, and the album died with it.... or it would have done if I had not copied it on to my MP3 player....

This is my album of the year, not only because it is a charming piece, well-per-formed, but also because of what it taught me about the pitfalls of new formats.



### Allison Graves

Host, *Modulation* and Music Director, Rhythm & News Service

Like any year, 2011 has me delighted by newer acts and reinvigorated by older ones (Wilco made another awesome album). I've always been a singles gal, but this is shaping up to be an album year for me. Quite a few knocked me off my feet—particularly Thomas Dybdahl and Bon Iver. When it comes to filling an entire LP with great songs, the folk and blues acoustic finger picking of Fink's release *Perfect Darkness* takes a best-album lead. In typical fashion, my list of singles is all over the place. That's because I like music, all kinds of music, and I see no reason to compartmentalize my listening habits, people! My "Today, I WILL listen to more than just this Kooks track..." mantra seems to be helping. Cornershop, TV on the Radio, KD Lang, Wilco.....see what I mean? Drumroll!

### Albums

The Kooks Junk of the Heart  
Fink Perfect Darkness  
Ernest Saint Laurent Rollercoaster  
James Vincent McMorrow Early In the Morning  
Raphael Saadiq Stone Rollin'  
Foster the People Torches  
Bon Iver Bon Iver  
Thievery Corporation Culture of Fear  
Thomas Dybdahl Songs

### Singles

Dale Earnhardt Jr. Jr. "Nothing But Our love"  
Wilco "Black Moon"  
St. Vincent "Year of the Tiger"  
Cornershop "United Provinces of India"  
Jessica Lea Mayfield "Our Heart Are Wrong"  
TV on the Radio "Will Do"  
Electric Guest "Troubleman"  
Beirut "Santa Fe"  
Mr. Little Jeans "The Suburbs" (Arcade Fire cover)  
Dengue Fever "Uku"

KD Lang "Sugar Buzz"

The Janks "Don't Hide Your Eyes"  
Dawes "If I Wanted Someone"

### Derrall Campbell

Host, *Rollin' the Blues* and *Late Night Blues*

To me, the hands-down best release was *Chicago Blues A Living History - The (R)evolution Continues*. Two CD's of perfectly-rendered Chicago Blues, with a core band including John Primer on guitar and Billy Boy Arnold on harmonica, great guest shots by Buddy Guy, James Cotton and Magic Slim, and a wonderful booklet with write-ups on every song. Rare pictures. Raisin' Music Productions.

Also new and good in the Chicago vein: Richie Rich and the Chi-Town Band, *From the Streets*, on Chi-Town Music. Greg Almann's very good release, *Low Country Blues*, on Rounder Records, does the Chicago tradition proud on several tracks.

From Oregon, Lloyd Jones put out an acoustic release, *Highway Bound*, on Underworld Records. Also on Underworld is a list-maker by Too Slim & the Tail Draggers, *Shiver*. Terry Garland and Lil Ronnie's *Live at the Canal Club* rang the bell for EllerSoul Records. Rory Block's *Shake 'Em On Down* on Stony Plain was another acoustic triumph.

### Other ladies

Tracy Nelson - *Victim of the Blues* - Delta Groove  
Sheba Potts-Wright - *Let Your Mind Go Back* - Ecko  
Candy Kane - *Sister Vagabond* - Delta Groove  
Ms. Jody - *Keepin' It Real* - Ecko

### Southern Soul

Johnny Rawls - *Memphis Still Got Soul* - Catfood Records.  
Donnie Ray - *Who's Rockin' You* - Ecko  
Luther Lackey - *Married Lyin' Cheatin' Man* - Ecko

### Texas

Ruff Kutt Blues Band - *Mill Block Blues* - Katie Mae Productions (First recordings by Anson Funderburgh in years!!)  
Johnny Winter - *Roots* - Megaforce  
Eugene Hideaway Bridges - *Rock & a Hard Place* - Armadillo

### Other faves

Richard Ray Farrell - *I Sing the Blues Eclectic* - Blue Beet  
Terry Hanck - *Look Out!* - Delta Groove  
Macy Blackman and the Mighty Fines - *Don't You Just Know It* - Mamaru  
Al Basile - *The Goods* - Sweetspot

### Cindy DeGroot

Host, *Folk Show*

Some of my favorites this year include, Amos Lee-Live *From Soho* featuring tunes from his El Camino project. Hugh Laurie of the TV show "House" recorded a project in L.A. & New Orleans for PBS' series, *Great Performances*. It's a fine collection of classic traditional blues, with a soulful vibe. Ry Cooder's recent *Pull Up Some Dust and Sit Down* is a satirical look at the state of the world, meant to grab your attention. Sarah Jane Nelson, known for her work on stage in New York, & with the Shakespeare festival, has lifted her wings even higher with a great Blues release entitled *Wild Women Don't Get the Blues*. She's accompanied by Michael Hawkeye Herman & Irv Lubliner. It's simple yet sublime. *All We Are Saying* is the latest gift from the avant-garde Bill Frisell. He will invite you on a magical mystery tour with his take on the Beatles. *The Lost Notebooks*, the collaborative effort on some of Hank Williams unfinished ideas, is a nice tribute to the master, by some of today's legendary poets, and voices. The latest from Gillian Welch & David Rawlings, *The Harrow and The Harvest*, is the next best thing to hearing them live. They're a rare combination of genius & creative perfection. I wish you all the best this holiday season and the year ahead.



# Port Ability

continued from page 7

vast stretches of vineyards. Archaeological evidence shows that wine has been made here since the 3rd century. “There are grapevines in every corner,” says Liz, “even in little city park squares.”

The boys spent more time outside than they do in Ashland. They had laptops, but they did not have Internet in the house. The small TV in the cottage aired Portuguese, Spanish, French and Belgium channels.

The twins greeted people with a cheerful “bom dia” (which means “good day” in Portuguese) and thanked them with a heartfelt “obrigado.” The Joneses speak Spanish and French to varying degrees, but found Portuguese challenging. “Taking on a new language in five weeks was not going to happen,” says Liz. “We learned basic words and the people there were very kind to us.”

The rustic food was another adventure for the boys. Classic Portuguese cuisine is heavy on potatoes, rice and pork. A key flavor in many dishes is a paste made from dehydrated sweet red peppers, salt and olive oil. The boys could not escape the dried salted cod, called bacalhau, which is stacked on pallets in markets and dominates most home and restaurant menus.

At one fancy restaurant, the boys ordered barnacles. At other places, they ate the summer treat: 8-inch-long, grilled sardines. “My kids are adventurous eaters,” says Liz. “When they started the school year, they had a lot to tell about what they did on their summer vacation.”

Liz experimented with winegrape varieties. For \$10, she was able to buy three or four bottles of different wine. She could not pronounce some of their names, “but Greg can,” she says, adding, “The higher-acid white wines were good with stinky cheeses and rich food.” She also liked the taste of some red wines and the rose, ruby and tawny Ports. “I never was a big Port fan,” she says, “but this trip turned me around.”

When Greg’s two sisters came to Portugal, Greg and Liz took them wine tasting and touring the country. Greg’s father, Earl Jones, who owns Abacela winery in Roseburg, also came to visit. Earl grows and makes wine from Douro winegrapes: Tinta Roriz (known as Tempranillo in Spain), Bastardo, Tinta Amarela, Tinta Cão and Touriga Nacional.

Earl and his wife, Hilda, also produce a dessert wine. “We would say that my father-in-law makes a ‘Port-style beverage,’” says Liz. She was careful not to call American-made, fortified wines “Ports.” “To the Portuguese, who take great pride and ownership in being the original creators and producers of Port, nothing is Port unless it’s from there.”

The boys sipped Sumol fruit drinks and looked for a red cartoon lion logo to find the ice cream carts. They picked lemons off trees when their mom needed to add to her cooking. They missed American hamburgers and really cold milk, but today wish they could get their hands on bola, “a biscuity bread layered with ham,” explains Curtis.

Most of the time, when Greg travels, he does so alone. In 2009, when he was named Person of the Year by the *Oregon Wine Press*, he had been to Paris in January, New York in February, Washington D.C. in April, Brazil in May, Italy in June, France in July and Portugal in August. In between stays in Portugal this year, he attended conferences in Argentina, France and Italy.

Next year, Greg has been invited to speak in California, France and Turkey. As the president of the Wine Specialty Group of the Association of American Geographers, he will also attend a national conference in New York. But, he says, “The trip I am looking forward to most is spring break with the family snorkeling, diving and mountain biking in Maui.”

## Serious Business

Dr. Jones’ respected research is the result of rigorous hours spent in vineyards and labs. In his Ashland office are stacks of scientific journals, books and magazines articles that he either wrote or contributed information. U.K.-based *Decanter* magazine once named him as one of the 50 most influential people in the wine world.

His research-based models advise decision-makers on which cultivars to plant based on the terroir and what yields they can expect as the climate changes. Every grape grower in Southern Oregon has reaped the rewards of Jones’ past research. They will also hear about his Portugal experience. He plans on presenting some of



Ashland Middle School 6th-grader Adam Jones helps vineyard worker Jorge Costa take pre-dawn water-potential measurements in a vineyard across from Tua along the Douro River. Drought and heat stress are detected with a “pressure bomb” that measures the amount of water the plant is moving through its system.

PHOTO BY GREG JONES

his Douro Valley reports to local growers’ association members.

Although Southern Oregon and the Douro Valley are not twins, they share a few traits: Both grow a large variety of winegrapes, though not all the same ones. Both have wet winters and dry summers, but the Douro has higher humidity and less frost. Both want to improve their quality in the vineyard and in the bottle, and build their reputations in the world wine market.

Don Mixon, who owns Madrone Mountain Artisan Dessert Wine outside of Jacksonville, has a PowerPoint presentation he likes to show other growers. It compares the Applegate Valley, at latitude of 42 degrees north, with the Douro Valley, at latitude of 41 degrees north. Both are within 100 kilometers of the ocean and protected by a mountain range. The average rainfall in the two places is around 24 inches. Rivers flow to the west – Applegate to the northwest and Douro to the southwest – which results in southern and western exposures as the rivers twist and turn. And they are both drop-dead beautiful, Mixon says.

“Greg Jones can speak more of degree days and soil types,” Mixon tells growers. Then he shows them a photograph of vine-





yard soil at Quinta De La Rosa in Pinhão. He compares that to a photo of the soil in his Bluestone Vineyard where he grows Touriga Nacional – what he calls “the crown jewel of the Port grapes” – and other Portuguese varietals. “The vines are doing very well,” says Mixon. “They are at home here.”

Assets Mixon cannot duplicate are the terraced vineyards carved by hand into the Portuguese mountains. Imagine, he asks, drilling through the mountains here by hand and planting vineyards all the way up to the narrow top where only a few rows of vines fit? The steep topography once made it impossible to transport the grapes, so they were crushed, fermented, fortified and barreled where they were picked. In the spring, the barrels were then rolled down to the river and loaded into flat-bottom boats called rabelos. This long-standing tradition survived until the 1950s.

Critics and even casual wine drinkers contend that table wine made in the same low-tech process as Port is not good. Oxidation and high temperatures do not threaten Port stabilized by brandy, but table wine requires more care. Otherwise, “it’s too hot, nasty,” says Mixon. “It was well known that Portugal produced good Port and bad red wine.”

Portugal producers have reacted to the demands of the world market by investing in new technology and hiring experts such as Greg Jones. In this case, the professor also acted as a student. He learned, he says, about the larger perspectives on the globalization of the wine industry and its political and economic issues. “These will help me relate to Oregon’s own role in the national and international wine market,” he says.

António Graça of ADVID knew he had to bring Jones to Portugal after he read some of Jones’ research papers. “Given the paradoxical climatic diversity of this small country,” Graça says, “Greg’s expertise was invaluable in helping us become savvier for the advantage of our wines.”

Graça recalls that he chased down the busy climatologist in Barcelona, and then arranged time to meet Jones when the two were scheduled to be in Portland. Graça gave his pitch about the Douro Valley, and, he says, “As it usually happens with passionate people, Greg was hooked.”

Months later, the two wine experts were in a beautiful vineyard in Portugal’s Coa Valley, discussing their collaboration “while appeasing the suffocating summer afternoon heat with a crisp Douro dry white,” remembers Graça. Afterward, they drove uphill and were hit by a thunderstorm that threw hailstones the size of mothballs. Graça remembers Jones’ response as: “Wow, this is real mountain climate at work.”

Graça praises Jones for his love of people, wine and nature. “Greg remains a cherished friend of Douro,” says Graça, “for he has added yet another stone to the wall of knowledge that has supported viticulture and winemaking here for more than 2,000 years.”

Fernando Alves was Jones’ co-worker at ADVID. He says Jones’ research has resulted in Douro producers going in new directions. Because of Jones, Alves says wine experts in his region can use updated landscape maps and new research. Alves sums up the seven-month-long project: “Lessons were huge.”

That last statement can apply to Portugal’s wine industry and also, it seems, to the Jones family of Ashland. Both of the boys say their summer adventure is helping them in school. It might even help them decide their career path. “The Portuguese settled Africa and Brazil,” says Adam, who thinks he may be an archeologist when he is older.

Curtis says one of the highlights for him was seeing the beaches. He may want to be an oceanographer. But then, Curtis may just stay focused on creating art. He vividly remembers the paintings on display at the Douro Museum. Afterward, he was encouraged to sign the guestbook. Instead of leaving a comment, Curtis drew an image. Left behind for all visitors to see is a drawing of the house and garden where the Jones family spent the Summer of 2011.

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Janet Eastman, the wine columnist for the *Medford Mail Tribune*, is a kid at heart who loves to travel.

## Cork Debate

Anyone who has bought a bottle of wine lately in a restaurant, tasting room or shop has encountered the absence of a cork closure.

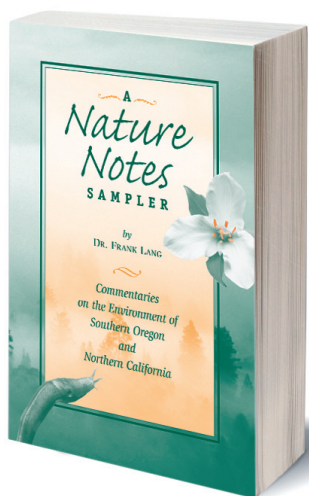
Since the 17th century, the bark of Cork Oak (*Quercus suber*) from Portugal’s woodlands has grown to become the world’s most popular wine-bottle stopper. But today, more wine producers are using less-expensive aluminum screw caps and plastic and glass closures to prevent the occasional moldy-smelling “cork taint.”

Cork producers counter that their natural product is renewable, sustainable and environment-friendly, and provides employment to 10,000 people who live in the country. Cork forests are also important habitat for birds and other Iberian wildlife, like the critically endangered Iberian lynx, says Ashland ornithologist Pepper Trail.

“Cork is organic, resilient, somehow alive, just like wine,” Trail says. “It has protected wine through the centuries, including the greatest vintages ever made. Why would we prefer screw caps, except to save a few pennies?”



# A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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## Nature Notes

Frank Lang

### Fall Webworms and Western Tent Caterpillars

This summer and fall Nature Notes noticed that madrone trees in his part of the State of Jefferson had taken on a different look. The trees had acquired gossamer objects at branch ends that encompassed leaves. This put him in mind of growing up in Olympia, Washington when similar appearing silvery, webby structures appeared in tree branches in the spring. What are these things?

They are the abodes of two different dowdy looking adult moth species, commonly known as the Fall webworm and the Western tent caterpillar. The larval stage caterpillar builds what amounts to a shelter to hold off predators and offer some protection from the elements.

Here is what happens. Two adult moths of different sexes mate. Gravid (pregnant, if you will) females lay masses of fertilized eggs, which overwinter in a durable styrofoam-like protective covering. Fall webworms overwinter in the pupal stage and Western tent caterpillars overwinter in the egg stage. When the eggs hatch the larvae (worms, larvae, or caterpillars) spin web. Eventually the caterpillars form cocoons, pupate and metamorphose into adult flying moths, who mate, lay eggs and so on, *ad infinitum*. The adults often congregate in numbers around porch lights.

Damage to the trees varies from, not-to-worry, to severe. The caterpillars do most of the damage by defoliation. Many years ago, on a field trip in northern British Columbia while a graduate student at the University of British Columbia, Nature Notes recalls seeing mile after road mile of defoliated, tented quaking aspen. Damage was severe and widespread. Often their numbers become so great that driving becomes hazardous when caterpillars cover roads in numbers and make them slippery.

What to do? Well, Poppa's solution was simple, totally delightful to a small

boy, and totally unusable in the fire prone State of Jefferson today. Poppa would get down the long bamboo pole from the garage rafters stored there for just this purpose, tie a cotton swab to the end, dip it in kerosene and then?

Right, set the swab on fire and proceed to burn the buggers out by setting their tents on fire. A less spectacular method was to cut out the tents then burn them in the trash burn barrel. Neither method should be used today, although pruning with a different tent disposal method would work. Also trees, if not too many, can be searched for egg cases, which then can be destroyed.

Various sprays and insecticides are another possibility. Perhaps bacterial based spray is safest, but even this is objected to by some. Which leaves us with? Do nothing and hope the moths do not do too much damage until nature takes its course and environmental conditions, predators and parasites take their toll, and population size subsides. Flames and clumsy pruning may be worse than anything the pests might do.

Like most animal populations, numbers are cyclic with periodic highs and lows determined by the vicissitudes of their environment; climate, disease, predators, food supply and the like. One thing Poppa and I would always do is inspect the caterpillars for the presence of a small white oval dot, sure sign of a grisly death. The dot is the egg of a Tachinid fly. The caterpillar's fate is not a pleasant one. The egg hatches and the ensuing maggot eats its way through the poor creature's tissues on its way to maturity. Sometimes a parasitic wasp might do the same. Both are natural forms of biological control.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



# Tuned In *From p. 5*

playful jabs at his own industry, he wrote *A Radio Primer* in which he used rhyme to dissect the elements of commerce which formed radio. A fantasy, *Odyssey of Runyon Jones*, follows the story of a young boy searching for his lost dog who, it turns out, had died. A story which early amused me was Corwin's solution to a budget problem which developed when he was writing and directing his *Twenty-Six by Corwin* series. When CBS' budget department informed him that he had over-expended his budget in the casting and broadcast of the previous twenty-five, his solution was to write a brilliant one-man script which he called simply *Soliloquy to Balance the Budget*. *The Plot to Overthrow Christmas* was kind of like radio's own version of *A Christmas Carol* in which the holiday's real meaning was humorously explored as history's greatest villains, including Nero, Lucretia Borgia and Caligula, seek to vanquish it. It came to be written when CBS's press department asked for a title for the unwritten script and he tossed that title off – and then had to write a corresponding script. *The Undecided Molecule* featured the trial, presided over by judge Groucho Marx, of a particle which refused to take its place in the atomic scheme of things and threatened to throw the universe into chaos. In *They Fly Through the Air* Corwin chillingly captured the horror of war as a bomber strafed the ground below.

Corwin's work was so highly regarded that CBS took to publishing elegantly printed hardcopy books of many of his most popular scripts.

Corwin was so universally regarded that he was asked to prepare a special program honoring the 150th anniversary of the adoption of the constitution's Bill of Rights. The program's scheduled broadcast date turned out to be eight days following the bombing of Pearl Harbor. Writing the program after Pearl Harbor, he inquired whether the program should be broadcast and the word came back directly from President Roosevelt, "We need that program now more than ever." Hastily adapting the script to the national shock over war's eruption, his hour-long program explained the nation's call to war just days after

declaration of war on Japan. *We Hold These Truths* was a monumental effort cast with the leading lights of the stage and crowned by an appearance by Roosevelt himself. In an unprecedented step, the live broadcast – which originated in New York, Hollywood and Washington – was simultaneously carried on all four national radio networks (NBC-Red, NBC-Blue, CBS and Mutual).

When we achieved victory in Europe in 1945, it was only natural that Corwin would again be called to plan another broadcast – *On a Note of Triumph* – which celebrated the nation's victory and was again carried live on all four radio networks. *Billboard* magazine called *On a Note of Triumph* "the single greatest – and we use greatest in its full meaning – radio program we've ever heard." Corwin's two wartime broadcasts stand as iconic bookends for our nation's challenge and eventual triumph.

Corwin's platform, dramatic radio, eventually disappeared with the decline of the radio networks. Following World War II, he embarked on a worldwide odyssey to produce a radio paean to humanity and peace, *One World Flight*, in which he argued for a post-war world that stood starkly in contrast to the McCarthy-era politics that were in vogue. Never again writing substantially for radio, Corwin turned to writing for Broadway, film and television in addition to magazines and books. However, radio remained his true passion. Decades ago, he began teaching writing at the University of Southern California, work he continued until his 100th birthday, where he was revered by his students for both his talents and his humanity.

Corwin was such a powerful, seminal figure in media – particular in radio – that the demise of the ability of the industry he helped create, radio, to maintain a platform for him always struck me as tragic. Late in the 1980s, I pursued the topic with the person at NPR, Joe Gwathmey, who was then in charge of programming and relentlessly argued that NPR should commission something contemporary from Corwin – largely because I wanted to see what Corwin had to say so many years after his original radio work had ceased. I doubt Corwin ever knew how NPR came to invite several scripts from him, initially focused on the meaning of certain holidays such as Thanksgiving, which were carried as part of

*All Things Considered*, under the umbrella title *More by Corwin*. Corwin remained as eloquent and talented as ever.

"I'm governed by the potentialities of radio," Corwin told *The New York Post* in 1944. "Even in the best shows, they're only dimly realized. Radio has given us, for the first time, a selective ear, just as the movies gave us a selective eye."

Corwin was such a towering figure that I don't quite feel adequate to express the breadth of his talent and impact – so I'll share the words of some others.

"He is incapable of uttering an inelegant phrase." (Leonard Maltin)

"A titan of imagination." (Roger Gorman)

"The Almighty's Head Writer." (Larry Gelbart)

"Norman Corwin was my idol." (Robert Altman)

"Norman's passion for the world, the human race, is in the very marrow of his words." (Studs Terkel)

"The poetic soul of discretion and a monument to artistry in America." (William Shatner)

"The Mozart of the spoken word." (LA Times)

"The greatest director, the greatest writer and the greatest producer in the history of radio." (Ray Bradbury)

"When radio was king, Norman Corwin was its prime minister." (Larry King)

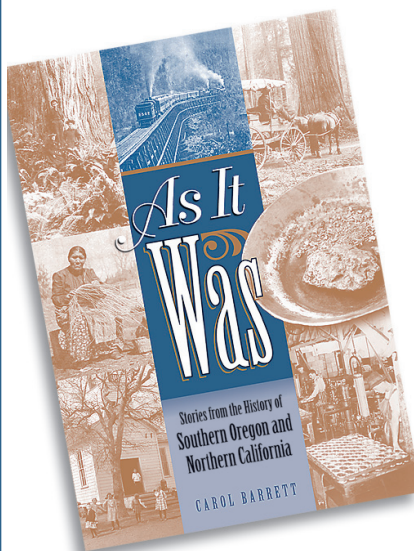
Corwin leaves a legacy of having helped radio achieve its highest potentials, inspiring multiple generations of writers and artists, and having earned the universal admiration of all whom he touched.

Norman Corwin was a titan. We shall not see another like him.

---

Ronald Kramer, Executive Director





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BY CAROL BARRETT

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# As It Was

*Stories from the State of Jefferson*

## **Ann McCormick, Jackson County's First Home Demonstration Agent**

By Dawna Curler

Growing up at the turn of the last century, Ann McCormick knew two worlds. Raised on a small Oregon farmstead with six siblings, she knew the ways of the old pioneers, but Ann was a 20th century woman and worked to educate other rural ladies, bringing them along with her into modern times.

After graduating from the Oregon Agricultural College, in Corvallis, Ann became, in 1917, the first Extension Service Home Demonstration Agent in Southern Oregon. She organized ten Home Economic Clubs to study home problems. Through demonstrations and lectures, Ann taught farmwomen basic principals of nutrition and scientific methods of canning and drying foods. She encouraged home sanitation by explaining better cleaning methods and offered home accounting and budgeting advice. Of all her accomplishments, she was most proud of starting hot lunch programs in over forty rural schools.

In 1919, Ann moved on to work with new immigrants in the tenements of New York City, and then returned to Extension Service Work in Santa Cruz, California, where she married and raised a family.

Ann McCormick and women like her in other farm communities, pioneered modern domestic farm life. Nearly ninety years later, their work still continues through contemporary Extension Service programs.

Sources: Buchanan, Annette (daughter of Ann McCormick) interviewed by Dawna Curler July 3, 2002. Southern Oregon Historical Society Oral History 622; Jackson County Farm Bureau New, January 25, 1919, Vol. 1, No. 1.

## **Bill Bowerman and the Nike Corp.**

By Dawna Curler

Sometimes attitude is everything. By his own admission, Bill was "a mean little kid" and a cut-up. But during high school he changed his attitude, found direction, and applied himself. Later he made huge contributions to the sports world.

In 1927 Bill made the varsity team at Medford High School in Southern Oregon. For both his junior and senior years the team was undefeated. Bill got used to winning. After four years of football, basketball, and track as a student at the University of Oregon in Eugene, he became a coach, teaching his athletes to "play hard, play fair, but play to win."

Bill reinstated a track program at Medford High School while coaching nine seasons there. He developed world class track champions as University of Oregon track coach and coached the U.S. Olympic track team in 1972. He wrote a book about running for fun and fitness that inspired the modern jogging trend. Always looking to improve the performance of his runners, he began designing revolutionary new track shoes and, with partner Phil Knight, started his own athletic shoe company.

Bill, was Bill Bowerman, co-founder of Nike, Incorporated. With a determined spirit and winning attitude, Bill "just did it!"

Sources: Miller, Bill. "Bill Bowerman: No Second Place," Southern Oregon Heritage Today, Winter, 2004, Vol. 6, No. 1, pp.8-13; Stiles, Greg. "Bowerman among Medford's greats," Mail Tribune, September 28, 1999, online edition: [www.mailtribune.com/archive/99/Sept99/9289952.htm](http://www.mailtribune.com/archive/99/Sept99/9289952.htm); Nike website, [nikebiz.com](http://nikebiz.com) the inside story, heritage players (story about Bill Bowerman), [www.nike.com/nikebiz/nikebiz.jhtml?page=5&item=bill](http://www.nike.com/nikebiz/nikebiz.jhtml?page=5&item=bill); website for National Distance Running Hall of Fame, Utica, NY, (story about Bill Bowerman), [www.distancerunning.com/inductees/2002/bowerman.html](http://www.distancerunning.com/inductees/2002/bowerman.html)

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



# Poetry

Jim Shugrue and Harry Piper

## Now

I need a quiet line that stretches,  
relaxed across the breath. One that allows  
for digression and the telling of stories  
worn smooth by relation. I need  
words so old and simple in their usage  
they almost mean the things they say:  
dog and cat words, nouns as easy as pie  
and verbs that give and go and say.  
I need to stand in the middle  
of what's left of the world; of towns  
that went broke or got burned or flooded out,  
on company time, to say their names  
like the secret names of lovers, to drink  
in each of the sixteen bars no longer there  
on the main street of Concrete, Washington,  
and to come home knowing what it costs  
to have outlived my life.

---

Jim Shugrue's latest chapbook is *Floating Verses* (barebone books, 2011), from which this month's poems are taken. His previous chapbooks are *Small Things Screaming* (26 Books), a finalist for the Oregon Book Award, and *Icewater* (Trask House Books). He has received a fellowship from the Oregon Arts Commission and An Open Voice Award. Jim Shugrue lives in Portland where, for many years, he has coedited the poetry journal *Hubbub*.

---

Harry Piper's poem "How Did It Come To This" appeared with an unfortunate misprint in the July edition of the *Jefferson Monthly*. We have reprinted the poem in its corrected form with our sincere apologies to Mr. Piper, and of course, our readers.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

## The Seductions of Memory

Each day is the bare mention of each day,  
the names of them the names of months; the numbers of the years  
are prayers we offer up, old mutterers, kneeling on  
the marble floor of memory, rehearsing our aches to slow  
the passage of the sweetness from our lives.

There was a prefab metal barn with a room upstairs  
for a farmer's office where we made love, summer afternoons  
in the stifling heat of twenty and August, the air outside  
holding its breath, the air inside as sharp as light.  
None of this ever happened, nothing ever happened.

It was a song on the radio, driving through Iowa, a street  
of wooden houses, generic, lapsing into history.  
A girl in cut off jeans, wading a flooded intersection  
the backseat full of unsold magazines, another job  
I quit for no good reason, which was reason enough.

Another day I thought I'd just drive  
until the roads ran out and my life kicked in but they  
just built more roads and I kept driving. And now, spring  
ambushes me with its weeks of rain, its sudden interruptions  
of leaf and flower, the insistence of it all.

How do we explain ourselves to silence?  
Who is the bald, disheveled man who answers the door  
of your childhood home? Of what does he suspect you,  
of what are you both guilty? Some fear the loss of memory;  
I worry it will find me, here.

## How Did It Come To This

How did it come to this the Rogue River's  
full whole trees bomb the riffles  
spin in pools and never come to rest  
branches stuck obliquely east and west  
in wet but mute salute to the storm god  
who sent the spate from Crater Lake the flood  
to Shady Cove whose highway bridge blew  
in the crest of '64 the sawmill too  
wage jobs replaced by new motels  
tourism and pandering to swells  
who garnish their estates with wine and candies  
the recreation rich fly fishing dandies  
shuffle gravel bars in Goretex waders  
and wave their graphite wands to part the waters

---

Harry Piper



## 31 Years and Counting: JPR's Annual Wine Tasting & Not-So-Silent Auction Marks the Season

by Abigail Kraft

**C**an we possibly top last year? Of course we can! Like fine wine, the JPR Wine Tasting & Silent Auction improves with age. The **31st Annual Jefferson Public Radio Wine Tasting takes place at the historic Ashland Springs Hotel on Thursday, December 8th from 6-9pm.** Guests will again savor local wine and food in the gorgeously renovated hotel originally built as the Lithia Hotel in 1925. As usual, JPR listeners, supporters, volunteers and staff come together for a fantastic fund-raising celebration to kick off the holiday season in style. We look forward to seeing each and every one of *you* at this lively event which raises money to support JPR. Compared to our on-air fund-drives, it's certainly a more enjoyable way to raise money. Mark your calendars and buy your tickets early!

As always, food and wine purveyors will share their best and guests will have a chance to talk directly to these local producers. Wineries from the Southern and

The 31st Annual JPR Wine Tasting takes place on Thursday, December 8th, 6-9pm at the Historic Ashland Springs Hotel in downtown Ashland. Tickets are available at Ashland Food Co-op, Medford Food Co-op, online at [www.ijpr.org](http://www.ijpr.org) or by calling 877-646-4TIX. **Advance ticket purchase is highly recommended!**

Central Oregon regions will be pouring their fine vintages. Also, local food providers will be bearing the fruits of their labor in the form of delectable hors d'oeuvres and confections for all to enjoy! Check our website for an updated list of vendors.

It wouldn't be the same without the Not-So-Silent Wine and Gift Auction, this year hosted by Jefferson Exchange host extraordi-

naire, Geoffrey Riley. The Auction provides all who attend with a great opportunity to bid on amazing wine, gift certificates, and more, perfect for the holiday gift giving season!

Back by popular demand, Pachanga, led by the lovely Pam Galusha, will again provide the jazz-world beat sounds upstairs in the Ballroom, and The Charles Guy/Crystal Reeves Quartet, playing acoustic fusion with flamenco flair, will perform in the Crystal Room.

This year's event is again generously sponsored by the Ashland Food Co-op, and we welcome our new sponsor, Amercian Family Insurance. Tickets are \$45 for members and \$50 for the general public. Each guest will receive a tasteful souvenir wine glass. Tickets can be purchased at **Ashland Food Co-op**, 237 North 1st Street in Ashland and **at the new Medford Food Co-op** at 945 South Riverside. Tickets are also available online at [www.ijpr.org](http://www.ijpr.org) or by calling 877-646-4TIX. **Advance ticket purchase is highly recommended!**

## A Celtic Christmas: Communal Christmas Comes Alive

by Tomáseén Foley

**W**illiam Butler Yeats, the best known of the Irish poets in the English language, is said to have coined the phrase, *the Celtic twilight*. In doing so, he struck a profound chord, for he was talking about the most magical hours in the round of the day in Ireland.

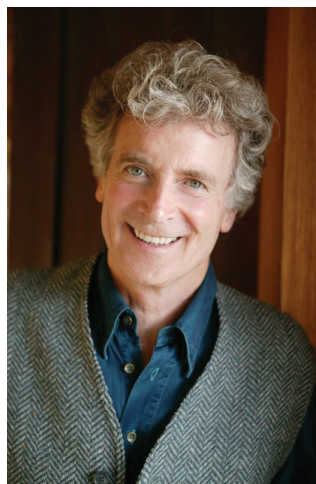
As a small boy growing up under my grandmother's shawl, she whispered confidentially to me that the twilight was feathered down by the wings of the birds as they made their way to their nests for the evening. And each bird feathered down only so much of it, which was why the twilight was so long and lingering. And, she said, when the last bird settled into its nest, and closed its eyes at the close of day, that was the end of the twilight.

Those long twilight hours hover endlessly over Ireland's landscape, hovering between day and night, between waking and

sleeping, between miracle and magic, between fact and fable, between mystery and melancholy, or a neighbor of my own put it, between sobriety and intoxication.

In those magical hours, rural Ireland can still look like a pagan place, as though nothing at all had happened in Bethlehem two thousand years ago: as though the entire western world had still not been shaken to its foundations by the birth of a baby in a stable.

In those melancholy hours, all the loveliness of Christmas seems to shimmer through a long isle of candlelight, and in



Tomáseén Foley

that beguiling light, one's own life can seem as fragile and fleeting as the life of a flower. In that long wan light, Ireland can look like a land of endless enchantment, a darkly passionate rose-like goddess crowned with stars.

But regardless of the age or the era, it seems to me that the spirit of Christmas, the energy, the marrow in the bone of Christmas is always feminine, the eternal feminine: the woman in the twilight searching for a

place to give birth to a baby.

My grandmother cautioned me against the dangers of the modern world, a world

CONTINUED ON PAGE 25





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Coos Bay, OR · www.blackmarketgourmet.com

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Ashland, OR · www.theblacksheep.com

**Blue – Greek on Granite**  
Ashland, OR · www.greekongranite.com

**Café Maddalena**  
Dunsmuir, CA · www.cafemaddalena.com

**Caldera Brewing Co. Tap House**  
www.calderabrewing.com  
Ashland, OR · 541-482-4677

**Coastal Mist**  
Bandon, OR · www.coastalmist.com

**Coos Head Food Store**  
North Bend, OR · (541) 756-7264

**Eden Valley Naturals**  
Coquille, OR · (541) 396-4823

**High Tide Café**  
Charleston, OR · www.hightidecafecll.com

**Market of Choice**  
Ashland, OR · (541) 488-2773  
www.marketofchoice.com

**Maté Revolution, Inc. – EcoTeas**  
Ashland, OR · www.ecoteas.com

**Medford Food Co-op**  
Medford, OR · www.medfordfood.coop

**Mount Shasta Spring Water**  
Redding, CA · 800-922-6227

**Noble Coffee Roasting**  
Ashland, OR · www.noblecoffeeroasting.com

**Oregon Wine Cellars, Etc.**  
Coos Bay, OR · (541) 267-0300

**Shop N Kart Grocery**  
Ashland, OR · (541) 488-1579

**Sundance Natural Foods**  
Eugene, OR · (541) 343-9142

**Sunstone Artisan Bakery**  
Ashland, OR · www.sunstonebakery.com

**Willow Witt Ranch**  
Ashland, OR · www.willowwitranch.com

## FURNITURE & HOME DECOR

**Old Town Antique Lighting**  
Eureka, CA · (707) 267-5439

## GALLERIES & FRAMING

**The Art Connection**  
Coos Bay, OR · (541) 267-0186

**Bandon Glass Art Studio**  
Bandon, OR · (541) 347-4723

**Coos Art Museum**  
Coos Bay, OR · (541) 267-3901

**Rogue Gallery & Art Center**  
Medford, OR · www.roguegallery.org

## HEALTH CARE / WELLNESS

**Allergy and Asthma Center  
of Southern Oregon**  
Medford, Ashland, Klamath Falls  
www.allergyasthmaso.com

**Asante Health System**  
Medford, OR · (541) 789-4241

**Ashland Community Hospital**  
www.ashlandhospital.org

**Ashland Eye Care – Dr. Ken Loftus**  
Ashland, OR · (541) 482-3873

**Audiology Hear Again**  
Klamath Falls, OR · (800) 490-4428

**Bay Area Hospital**  
Coos Bay, OR · www.bayareahospital.org

**BrainJoy**  
(541) 622-2220 · www.brainjoy.com

**Colwell Chiropractic**  
Ashland, OR · www.colwellchiropractic.com

**Community Cancer Center**  
Roseburg, OR · www.cccroseburg.org

**Gastroenterology Consultants, P.C.**  
Medford, OR · (541) 779-8367

**Hypnosis Technology Institute**  
Medford · (541) 608-0512

**Kathleen Manley, D.C.**  
Ashland, OR · (541) 482-3362

**McKenzie Medical Imaging**  
Springfield, OR · (541) 726-4694

**MD Imaging**  
Redding, CA · (800) 794-XRAY

**Medford OPEN MRI**  
Medford, OR · www.medfordopenmri.com

**Mendocino Coast District Hospital**  
Fort Bragg, CA · (707) 964-1234

**Ann Michael, D.C. - Chiropractor**  
Klamath Falls, OR · (503) 883-2263

**Oregon Advanced Imaging**  
(541) 608-0350 · www.oaimaging.com



**Oregon Surgical Specialists**  
Medford, OR · [www.oregonsurgical.com](http://www.oregonsurgical.com)

**Providence Medical Group**  
Medford, OR · (541) 732-6003

**Redding Family Medical Group**  
Redding, CA · (530) 244-4034

**Retina Care Center**  
Medford, Grants Pass, Mt. Shasta  
[www.retinacarecenter.org](http://www.retinacarecenter.org)

**Dr. Lonn Robertson Family Dentistry**  
Springfield, OR (541) 746-6517

**Shasta Regional Medical Center**  
Redding, CA

**Sky Lakes Medical Center**  
Klamath Falls, OR · [www.skylakes.org](http://www.skylakes.org)

**Ronald G. Worland, MD, Plastic Surgery**  
Medford, OR · (541) 773-2110

## HOME, GARDEN & GIFT

**Bay Moss Studio**  
Coos Bay, OR · [www.baymossstudio.net](http://www.baymossstudio.net)

**Cedar Electric Lighting Showroom**  
North Bend, OR · (541) 756-3402

**Cone 9 Cookware & Espresso Bar**  
North Bend, OR · (541) 756-4535

**Coos Bay Satellite, Audio and Spa**  
Coos Bay, OR (541) 266-8927

**Grange Co-op**  
[www.grangecoop.com](http://www.grangecoop.com)

**Northwest Nature Shop**  
Ashland, OR · (541) 482-3241

**Phoenix Organics Garden & Eco-Building Center**  
4543 S. Pacific Hwy, Phoenix, OR  
(541) 535-1134

**Soul Connections**  
Mt. Shasta, CA · [www.soulconnectionstore.com](http://www.soulconnectionstore.com)

**The Velvet Elephant**  
Mt. Shasta, CA · [www.velvetelephant.com](http://www.velvetelephant.com)

**Wild Birds Unlimited**  
Medford, OR · (541) 770-1104

## INDIVIDUALS, BUSINESSES & ORGANIZATIONS

**Ashland Audiowalk**  
[www.ashlandaudiowalks.org](http://www.ashlandaudiowalks.org) · (541) 488-4424

**Ashland Chamber of Commerce**  
[www.ashlandchamber.com](http://www.ashlandchamber.com) · (541) 482-3486

**Ashland Department of Parks & Recreation**

**Ashland Lions Club**  
Ashland, OR · (541) 482-8053

**Big Wildlife**  
[www.bigwildlife.org](http://www.bigwildlife.org)

**Chautauqua Poets & Writers**  
[www.chautauquawriters.org](http://www.chautauquawriters.org)

**City of Ashland**  
**Conservation Commission**  
Ashland, OR · [www.greenashland.org](http://www.greenashland.org)

**Chamber Music Concerts**  
[www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org) · (541) 552-6154

**ClayFolk**  
[www.clayfolk.org](http://www.clayfolk.org)

**Coos Bay Library Foundation**  
Coos Bay, OR · (541) 269-1101

**Eureka Symphony**  
**FOTAS (Friends of the Animal Shelter)**  
[www.fotas.org](http://www.fotas.org)

**Havurah Shir Hadash**  
Ashland, OR · [www.havurahshirhadash.org](http://www.havurahshirhadash.org)

**Jackson County Library Foundation**  
[www.jclf.org](http://www.jclf.org)

**Jefferson Classical Guitar Society**  
**Jefferson Baroque Orchestra**  
[www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

**Mark & Lynette Kelly**  
Ashland, OR

**Klamath County Library Foundation**  
Klamath Falls, OR · (541) 882-8894

**Klamath-Siskiyou Wildlands Center**  
[www.kswild.org](http://www.kswild.org)

**Lithia Artisans Market**  
Ashland, OR · Calle Guanajuato

**Charles & Lupe McHenry**  
On behalf of Access Food Share

**Oregon Community Foundation**  
Medford · (541) 773-8987 · [www.oregoncf.org](http://www.oregoncf.org)

**Oregon Cultural Trust**  
[www.culturaltrust.org](http://www.culturaltrust.org)

**OSU Extension**

**Dr. John Wm. and Betty Long Unruh**  
**Fund of the Oregon Community Foundation**

**Rogue Valley Growers & Crafters Market**  
Medford & Ashland

**Rogue Valley Manor Foundation**  
Medford, OR · [www.retirement.org](http://www.retirement.org)

**Rogue Valley Symphonic Band**  
Ashland, OR · 541-488-2926

**Rogue Valley Transportation District**  
Medford, OR · [www.rvtd.org](http://www.rvtd.org)

**ScienceWorks Hands-On Museum**  
Ashland, OR  
[www.scienceworksmuseum.org](http://www.scienceworksmuseum.org)

**Southern Oregon Friends of Hospice**  
Ashland, OR · (541) 482-8475

**Norm, Kathy & Spencer Smith**  
Roseburg, OR

**Stove Team International**  
Eugene, OR · [www.stoveteam.org](http://www.stoveteam.org)

**Upper Sacramento River Exchange**  
Dunsmuir, CA · (530) 235-2012

**Sally Wells**  
Passionate Arts Lover · Redding, CA

**Youth Symphony of Southern Oregon**  
[www.yssso.org](http://www.yssso.org) · Medford, OR

## LANDSCAPING & GARDENING

**Ashland Greenhouses**  
[www.ashlandgreenhouses.com](http://www.ashlandgreenhouses.com)  
Ashland, OR · 541-482-2866

**Brooks Farms and Gardens**  
Grants Pass, OR · (541) 471-9056  
[www.brooksfarmsandgardens.com](http://www.brooksfarmsandgardens.com)

**Plant Oregon**  
Talent, OR · (541) 535-3531

**Shooting Star**  
Central Point, OR · [www.roguevalleynursery.com](http://www.roguevalleynursery.com)

## LEGAL SERVICES

**Brian Law Firm**  
Medford, OR · (541) 772-1334

**Attorney MC Bruce**  
Humboldt County · (707) 839-1400

**Whitty, McDaniel, Bodkin & Combs, LLP**  
Coos Bay, OR · (541) 267-2156

**Jerry Haynes Law**  
Medford, OR · (541) 491-1433  
[www.jerryhayneslaw.com](http://www.jerryhayneslaw.com)

**Margaret Melvin**  
Coos Bay · 541-269-5225

**David G. Terry, P.C.**  
Roseburg, OR · (541) 673-9892

## MARKETING, ADVERTISING & DESIGN

**5 o'clock Marketing Group**  
<http://5oclockmarketinggroup.com>

**adAdvertising**  
[www.adcllc.com](http://www.adcllc.com)

**Banik Communications**  
<http://banik.com/>  
**Creative Images**  
Roseburg, OR · [www.creativeimages.net](http://www.creativeimages.net)

**Lanphier Associates, Inc.**  
[www.lanphier.com](http://www.lanphier.com)

## MOVING & STORAGE

**Lock N Key Storage**  
[www.locknkeystorage.com](http://www.locknkeystorage.com) · (541) 772-0157

**Mistletoe Storage**  
Ashland · (541) 482-3034  
[www.mistletoestorage.com](http://www.mistletoestorage.com)

## MUSEUMS

**Coos Art Museum**  
Coos Bay, OR · (541) 267-3901

**Coos County Historical & Maritime Museum**  
(541) 756-6320

## PHOTOGRAPHY

**David Gibb Photography**  
Jacksonville, OR · (541) 899-9030  
[www.dgibbphoto.com](http://www.dgibbphoto.com)

## REAL ESTATE

**Evan Archerd**  
Ashland, OR · [www.evanarcherd.com](http://www.evanarcherd.com)

**Brentwood Home Inspections**  
Coos Bay, OR · (541) 888-3761  
[www.brentwoodinspections.com](http://www.brentwoodinspections.com)

**CARR Real Estate Appraisals**  
Redding, CA · (530) 221-6023

**Century 21 Best Realty, Coos Bay**  
(800) 641-1653

**Anne Collins & Diana Crawford**  
**Prudential Seaboard Properties**  
Coos Bay, OR · (541) 269-0355

**Jan Delimont, Broker**  
**Prudential Seaboard Properties**  
Coos Bay, OR · [www.coosbayproperties.com](http://www.coosbayproperties.com)

**Hawks & Co. Realtors**  
Roseburg, OR · (541) 673-6499

**Scott Lewis, CRS, Broker**  
(541) HEY-SCOTT · [www.888HEYSCOTT.com](http://www.888HEYSCOTT.com)

**Southern Oregon Appraisal Services**  
Ashland, OR · (541) 482-8856

**Steven Haywood – Bank of America Mortgage**  
Redding, CA · (530) 242-6352

**Roy Wright Appraisal**  
[www.roywrightappraisal.com](http://www.roywrightappraisal.com)  
541-773-2006

## RECREATION

**The Bike Shop**  
Redding, CA · (530) 223-1205

**Hellgate Excursions**  
Grants Pass, OR · (800) 648-4874

**Momentum River Expeditions**  
Ashland, OR · [www.momentumriverexpeditions.com](http://www.momentumriverexpeditions.com)

**Redding Sports LTD**  
Redding, CA · (530) 221-7333

**Rogue Valley Cycle Sport**  
Ashland & Medford, OR · (541) 488-0581

**Rogue Valley Runners**  
Ashland, OR · (541) 201-0014  
[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

## RESTAURANTS

**The Black Sheep**  
Ashland, OR · (541) 482-6414

**The Breadboard Restaurant**  
Ashland, OR · (541) 488-0295

**Cornerstone Bakery & Cafe**  
Dunsmuir, CA (530) 235-4677

**High Tide Café**  
Charleston, OR · (541) 888-3664

**Kaleidoscope Pizzeria & Pub**  
Medford, OR · (541) 779-7787

**Mendocino Café**  
[www.mendocinocafe.com](http://www.mendocinocafe.com)

**Prism Espresso Bar & Resale Boutique**  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

**Roger's Zoo**  
North Bend, OR · (541) 756-2550

## RETIREMENT COMMUNITIES

**Veranda Park Retirement**  
Medford, OR · (541) 494-5000  
[www.verandaparkliving.com](http://www.verandaparkliving.com)

## TRAVEL/LODGING

**Ashland Springs Hotel**  
[www.ashlandspringshotel.com](http://www.ashlandspringshotel.com) · (541) 488-1700

**Ashland's Tudor House**  
Ashland, OR · (541) 488-4428

**Cold Creek Inn**  
Mt Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

## VETERINARIANS / ANIMAL CARE & ADOPTION

**Animal Medical Hospital**  
Ashland, OR · 541-482-2786

**Friends of the Animal Shelter**  
[www.fotas.org](http://www.fotas.org) · (541) 774-6646

**Sanctuary One at Double Oak Farm**  
[www.SanctuaryOne.org](http://www.SanctuaryOne.org)

## WEARABLES & JEWELRY

**Bug a Boo Children's Wear**  
Ashland, OR · (541) 482-4881

**Directions**  
Mt. Shasta, CA · (530) 926-2367

**Earthly Goods**  
Ashland, OR · (541) 488-8080

**Footwise – The Birkenstock Store**  
Eugene, OR · [www.footwise.com](http://www.footwise.com)

**Nimbus**  
Ashland, OR · (541) 482-3621  
**Periwinkle Upscale Retail**  
Klamath Falls, OR · [www.periwinkleresale.com](http://www.periwinkleresale.com)

**Prism Espresso Bar & Resale Boutique**  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

## WELLNESS / BEAUTY / SPAS / FITNESS

**Blue Giraffe Day Spa Salon**  
[www.bluegiraffespa.com](http://www.bluegiraffespa.com)  
Ashland, OR · 541-488-3335

**Herb Pharm**  
Williams, OR · (800) 348-4372  
[www.herb-pharm.com](http://www.herb-pharm.com)

**Hot Spring Spa**  
Medford, OR · (541) 779-9411

**Waterstone Spa & Salon**  
[www.waterstonespa.com](http://www.waterstonespa.com) · (541) 488-0325

## WINERIES & BREWERIES

**Foris Winery**  
Cave Junction, OR · [www.foriswine.com](http://www.foriswine.com)

**RoxyAnn Winery**  
Medford, OR · [www.RoxyAnn.com](http://www.RoxyAnn.com)

**Valley View Winery**  
Jacksonville, OR · (541) 899-8468

**Trium Wine**  
Talent, OR

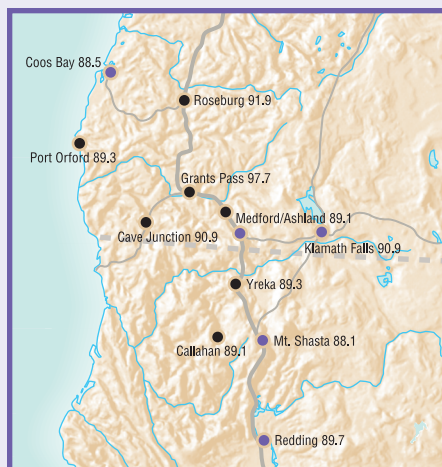
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# PROGRAM GUIDE

## Rhythm & News

www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNIEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

CALLAHAN/  
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

### Monday through Friday

5:00am Morning Edition

### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation (Fridays only)

1:00am World Café (repeat)

### Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

### Sunday

6:00am Weekend Edition  
9:00am The Splendid Table  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

## A Celtic Christmas

From p. 22

that had little regard for all the old ways. Even then, the hinges of the gate to the old world were creaking under the pressure exerted by the busyness and pomp the frantic new world. *Ye have opened the gate to the new world, she said, but in doing so, I hope ye haven't closed the gate to heaven.*

It is beyond doubt that what is now the Christmas period was celebrated and venerated by devout pagans in Ireland and in the greater Celtic world for thousands of years before the advent of Christianity. My grandmother used to say that the old feminine Celtic spirit, the feminine spirit of the Celtic world, was still hidden in the Irish landscape, in the secret places, in the bogs and glens and meadows — hiding there, as she put it, from the neon glare of the modern world.

Long, long before my grandmother's time, (though it seemed always to me as a child that there could not possibly have been a time before her time, a world without her) a time had indeed come in Ireland when all the old pagan ways and all the magic and mystery of the old pagan world dissolved into the long wan smile of that Celtic twilight. It was a long goodbye. But even the great High Kings of Ireland, such

as Cormac, who was the father of Gráinne, who was the wife of Fionn mac Cumhaill, and even Cúchulainn, the godlike warrior of the north, all the heroes and heroines, gods and goddesses, kings and queens, princes and princesses — they were all laid to rest in their stony tombs on the high mountain tops, and laid to rest with them was much of the grace and glory of the old pagan world.

*And all, my grandmother said, all, she would repeat, as if to emphasize the paramount importance of Christmas, all because of the birth of a baby in a stable.*

In my own time, at the center of a communal Christmas in my native parish of *Teampall an Ghleanntáin* were those unforgettable nights when the neighbors gathered together at each others homes for sessions of wild traditional music, songs, dances and, of course, storytelling — all with the single if modest objective of pure enjoyment. It is just such a night that **A Celtic Christmas** recreates on stages across the continent every Christmas season.

Animated by this same spirit, **A Celtic Christmas**, featuring some of the finest Celtic artists performing today on both sides of the Atlantic, sets out on Thanksgiving

For the sixth successive year:  
At 7:30 pm, Friday December 16  
Cascade Theatre  
1733 Market St., Redding, CA 96001  
Tickets: (530) 243-8877  
www.cascadetheatre.org  
www.tomaseenfoley.com  
Presented by Jefferson Public Radio

For the fourteenth successive year:  
Two shows: 2:30 and 7:30 pm,  
Wednesday, December 21  
Craterian Theater  
23 S. Central Ave., Medford, OR 97501  
Tickets: (541) 779-3000  
www.craterian.org  
www.tomaseenfoley.com  
Sponsored by Jefferson Public Radio

Day on its fourteenth successive Christmas tour, beginning in New Brunswick, Canada and returning to the **Cascade Theatre** in Redding CA on Friday December 16th, and to the **Craterian Ginger Rogers Theater** in Medford OR for two performance on Wednesday December 21.



# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am JPR Saturday Morning Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk

4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm The Keeping Score Series

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Dec 1 T Backer-Gröndahl\*: Suite for Piano  
Dec 2 F Saint-Saëns: *Samson and Delilah*  
*Grand Fantasy*

Dec 5 M Rachmaninoff: Preludes, Op. 32  
Dec 6 T Tchaikovsky: *Capriccio Italien*  
Dec 7 W Goetz\*: Piano Trio in G minor  
Dec 8 T Sibelius\*: *The Wood-Nymph*  
Dec 9 F Waldteufel\*: *Au revoir*

Dec 12 M Brahms: Clarinet Trio  
Dec 13 T Barber: Symphony No. 1  
Dec 14 W Hummel: Viola Sonata  
Dec 15 T Chabrier: *Suite pastorale*  
Dec 16 F Beethoven\*: String Quartet in B flat major

Dec 19 M Rimsky-Korsakov: Symphony No. 1  
Dec 20 T Schubert: Incidental music to *Rosamunde*  
Dec 21 W Delius: *Over the Hills and Far Away*  
Dec 22 T Abel\*: Symphony in C major  
Dec 23 F Wolf-Ferrari: *The Jewels of the Madonna*

Dec 26 M Liszt: Fantasy on Donizetti's *Lucrezia Borgia*  
Dec 27 T Chausson: *Poème*  
Dec 28 W Bach: Partita No. 5 in G major  
Dec 29 T Debussy: String Quartet  
Dec 30 F Gliere\*: Horn Concerto

### Siskiyou Music Hall

Dec 1 T Liszt: Piano Concerto No. 1  
Dec 2 F Dvorak: Symphony No. 8

Dec 5 M August Enna: *Fairy Tales*  
Dec 6 T Mozart: Divertimento No. 10 in F major  
Dec 7 W W.F. Bach: Harpsichord Concerto in E minor  
Dec 8 T Sibelius\*: Symphony No. 6  
Dec 9 F Rimsky-Korsakov: Symphony No. 3

Dec 12 M Purcell: *The Enchanted Island*  
Dec 13 T Tchaikovsky: Symphony No. 4  
Dec 14 W Reicha: Wind Quintet in G major  
Dec 15 T Giuliani: Guitar Concerto in A major  
Dec 16 F Beethoven\*: Piano Trio, Op. 1 No. 1

Dec 19 M Geirr Tveitt: *Wedding Suite*  
Dec 20 T C.E.F. Weyse: Symphony No. 1 in G minor  
Dec 21 W Berlioz: *The Nights of Summer*  
Dec 22 T Glazunov: Symphony No. 8  
Dec 23 F Mozart: Piano Concerto No. 22

Dec 26 M Schubert: Trio in E flat major  
Dec 27 T Stravinsky: *Petrushka*  
Dec 28 W Haydn: Symphony No. 43, "Mercury"  
Dec 29 T Grieg: String Quartet No. 1  
Dec 30 F Brahms: Symphony No. 1



Georgian soprano Nino Machaidze stars in The Metropolitan Opera's revival of *La Fille du Régiment* in December.





- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
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## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
7:00am Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
7:00pm L.A. Theatre Works  
(last Sunday of every month)  
8:00pm BBC World Service

## Metropolitan Opera

Dec 3 *Rodelinde* by George Frederick Handel  
Harry Bicket, conductor; Renée Fleming,  
Stephanie Blythe, Andreas Scholl, Iestyn Davies,  
Kobie van Rensburg, Shenyang

Dec 10 *Faust* by Charles Gounod  
Yannick Nézet-Séguin, conductor; Marina  
Poplavskaya, Michèle Losier, Jonas Kaufmann,  
Russell Braun, René Pape

Dec 17 *Madama Butterfly* by Giacomo Puccini  
Plácido Domingo, conductor; Liping Zhang, Maria  
Zifchak, Robert Dean Smith, Luca Salsi

Dec 24 *La Fille du Régiment* by Gaetano  
Donizetti

Yves Abel, conductor; Nino Machaidze, Ann  
Murray, Kiri Te Kanawa, Lawrence Brownlee,  
Maurizio Muraro



Yannick Nézet-Séguin conducts Charles  
Gounod's *Faust* on the heels of his *Don  
Carlo* success.

## L.A. Theatre Works

December 25 – 7:00pm-9:00pm

*Death of a Salesman*

By Arthur Miller

Cast: Stacy Keach as Willy Loman  
Jane Kaczmarek as Linda Loman  
Steven Culp as Biff Loman  
Sam McMurray as Charley  
John Sloan as Happy Loman  
Kate Steele as Miss Forsythe

Directed by Rosalind Ayres. Recorded before a live  
audience at the Skirball Cultural Center, Los Angeles  
in October, 2010.

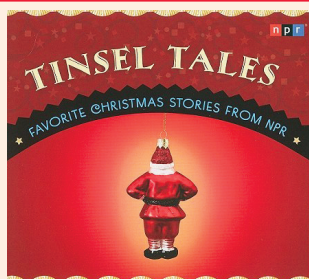


Stacy Keach and Jane Kaczmarek star  
in this 1949 masterpiece by Arthur  
Miller, a searing portrait of the physical,  
emotional, and psychological costs of  
the American dream. Willy Loman  
(Keach) is the play's iconic traveling  
salesman, whose family is torn apart by  
his desperate obsession with greatness  
and social acceptance. As his two sons  
cast about aimlessly for their station in  
life, Willy begins to come unraveled  
when the reality of his life threatens his  
long-cherished illusions.

LEFT: Stacy Keach and  
Jane Kaczmarek

Dec 23rd 6pm Classics & News  
NPR's Tinsel Tales

NPR fills millions of homes each holiday with humor,  
warmth, and a host of festive voices. Continuing with  
the tradition of the first *Tinsel Tales* program, this is  
another collection of the best and most requested  
holiday stories. Joy, hope, and childhood memories  
overflow as NPR voices, past and present, tell stories  
of the season. Hosted by Lynn Neary.



## News &amp; Information Highlights

# Artscene

## ROGUE VALLEY

### Theater

◆ Cabaret Theatre continues its presentation of *Cabaret Christmas* through Dec. 31. Performances nightly at 8 pm except: Dec. 5, 6, 12, 13, 19, and 25. Sat. and Sun. Brunch Matinees at 1 pm only on Dec. 24. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ Camelot Theatre Company presents *The Scarlet Pimpernel*, Book and Lyrics by Nan Knighton; Music by Frank Wildhorn, Nov. 30 through Dec. 31. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Craterian Performances presents:  
*The Wizard of Oz* on Dec. 1 at 7:30 pm  
Christmas with The Trail Band on Dec. 4 at 7:30 pm  
Christmas with the Chorale on Dec. 10 at 7:30 pm and Dec. 11 at 3 pm  
TMTQ: *You're A Good Man, Charlie Brown* on Dec. 16 at 7:30 pm and Dec. 17 at 3 pm.

Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ Rogue Community College Theatre (Medford campus) is holding open auditions for its spring production of Studs Terkel's *Working*, music by Stephen Schwartz (*Wicked*, *Pippin*, and *Godspell*). Auditions are from 12-2 pm on Dec. 10, in the new theater space in "C" Bldg., on the campus at 8th St., Medford. For more information contact Ron Danko (541)245-7585 [rdanko@roguecc.edu](mailto:rdanko@roguecc.edu)

### Music

◆ St. Clair Productions presents Grammy Award-winning multi-instrumentalists Tingstad (guitar) and Rumbel (double reeds and ocarina) performing music for the holidays on Dec. 3 at 8 pm at the Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 or the Music Coop in downtown Ashland. [www.stclairevents.com](http://www.stclairevents.com)

◆ Jefferson Baroque Orchestra and Chorus, Margaret Gries, harpsichord and director, present Handel's *Messiah*, complete in his final version for the Foundling Hospital, his favored charity. Featuring Wyatt True, concertmaster, and Gil Cline, natural trumpet. Performances on Dec. 10 at 8 pm at Newman United Methodist Church, 6th and B, Grants Pass; and Dec. 11 at 3 pm at Rogue Valley Unitarian Fellowship, 87 4th St., Ashland. (541)592-2681 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)



The Siskiyou Institute presents Portuguese Fado vocalist Ramana Viera on December 4 at Paschal Winery.

◆ Music at St. Mark's presents the following free events:

Advent Service of Lessons and Carols with the St. Mark's Chancel Choir and the St. Mark's Handbell Ensemble perform a traditional service of Advent readings, carols, and congregational hymns on Dec. 11 at 10 am

Darkest Night Service is performed for those who have difficulty with the busy holiday season on Dec. 18 at 5 pm

Concert for New Year's Eve, features musicians from the Rogue Valley and beyond, including Laurie Ann Hunter (piano and harp), the SOU Brass Quintet, and Margaret Evans (organ), perform various styles of music for a variety of instruments, on Dec. 31 at 7 pm. A gala reception follows.

Night Prayer Service for the New Year taken from the New Zealand Prayer Book on Dec. 31 at about 9 pm.

Located at 5th and Oakdale, Medford. (541)821-0977 [www.stmarks-medford.org](http://www.stmarks-medford.org)

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[jprartsce@gmail.com](mailto:jprartsce@gmail.com)

**December 15 is the deadline  
for the February issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.jpr.org](http://www.jpr.org)

Artscene Editor: Miki Smirl

◆ The Siskiyou Institute presents these events at Paschal Winery:

Portuguese Fado vocalist Ramana Viera and her group on Dec. 4 from 7-9 pm

A Winter Holiday Jazz Concert featuring vocalist Leslie Kendall and the Ed Dunsavage Trio featuring Joe Cohoon on bass and Chicken Hirsh on drums, on Dec. 17 at 7 pm. An evening of swinging Holiday music supports the Siskiyou Institute's Artists in the Schools Program, which brings in local and touring artists, who conduct workshops for schools in the area. Reservations are necessary. Doors open at 6:30 pm.

Paschal Winery is located at 1122 Suncrest Rd., Talent. (541)488-3869 [info@siskiyouinstitute.com](mailto:info@siskiyouinstitute.com)

◆ Southern Oregon Repertory Singers presents *In Sweet Joy* on Dec. 17 at 7:30 pm and Dec. 18 at 3 pm. All concerts take place in the Music Building Recital Hall at Southern Oregon University, Ashland. (541)552-0900 [www.repsingers.org](http://www.repsingers.org)

### Exhibitions

◆ Schneider Museum of Art continues its presentation of Mi Linda Soledad (*My Beautiful Solitude*), and *New Works* by Ellen Wishnitsky-Mueller thru Dec. 3. Located on the campus of Southern Oregon University, Ashland. (541)552-6874 [www.sou.edu/sma](http://www.sou.edu/sma)

◆ Rogue Gallery and Art Center continues its presentation *Smaller Than a Breadbox*, this year's Annual Members' Exhibition in the Main Gallery. Located at 40 South Bartlett, Medford. (541)772-8118 [www.roguegallery.org](http://www.roguegallery.org)

◆ FireHouse Gallery at Rogue Community College presents an eclectic collection of artwork created by local artists for gift giving. Included are pottery, paintings, glass, sculpture, scarves, jewelry, photography and wood turnings. Nov. 30, Dec. 1, 2, 6, 7, 8, and 9 from 11:30 am-4:30 pm. Located at 214 SW 4th St., Grants Pass. (541)956-7339 [www.roguecc.edu](http://www.roguecc.edu)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)





St. Clair Productions presents Grammy Award-winning multi-instrumentalists Tingstad (guitar) and Rumbel (double reeds) performing music for the holidays on December 3.

### Festivals & Other Festivities

◆ Jefferson Public Radio presents its 31st Annual Wine Tasting on Dec. 8 from 6–9 pm at the Ashland Springs Hotel. This State of Jefferson holiday tradition features over 35 Oregon wineries pouring premium vintages, as well as fine restaurants and caterers serving delectable hors d'oeuvres and confections. This year's event is sponsored by the Ashland Food Co-op and American Family Insurance. Also featured is a Not-So-Silent Auction hosted by Geoffrey Riley, live music by Pachanga! and the Charles Guy/Crystal Reeves Quartet. Ticket prices are \$45 for members and \$50 for non-members. Located at 212 E. Main St., Ashland. (877)646-4TIX [www.ijpr.org/calendar](http://www.ijpr.org/calendar)

◆ Randall Theatre Company of Medford presents Fezziwig's Wondrous Christmas Faire with characters from Charles Dickens *Christmas Carol*. Festivities include music, merriment, arts and crafts vendors, food and fun for the whole family. Dates are Dec. 16 (7–11 pm), Dec. 17 and 18 (Noon–6 pm), Dec. 23 (7–11 pm). Located at 10 E. 3rd St., Medford. (541)227-4601 [www.randalltheatre.com](http://www.randalltheatre.com)

## OREGON AND REDWOOD COAST

### Music

◆ Center Arts at Humboldt State University in Arcata presents:

Jake Shimabukuro, Dec. 2 at 8 pm

Big Bad Voodoo Daddy: Wild and Swingin' Holiday Party, Dec. 4 at 8 pm

Canadian Brass: Holiday Concert, Dec. 15 at 8 pm

All performances in the Van Duzer Theatre, Theater Arts Bldg., on the campus of Humboldt University, Arcata. (707)826-3928 [www.humboldt.edu/centerarts/](http://www.humboldt.edu/centerarts/)

### Exhibitions

◆ Coos Art Museum presents the following: Western Oregon Regional Art Competition continues through Dec. 3. This juried exhibition presents works by artists residing in western counties of Oregon.

Scott Berger: *People and Places*, continues through Dec. 3. A one-person exhibition of paintings by this Bend OR artist.

Laurie Lee's *Raku and Acrylic*, continues through Dec. 3. A one-person exhibition of free-form raku fired ceramics and paintings.



Center Arts at Humboldt State University in Arcata presents Jake Shimabukuro on December 2.

Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 Art Deco US Federal Building in downtown. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

## ROSEBURG/EUGENE

### Theater

◆ Umpqua Community College presents *Glass Menagerie* on Centerstage on Dec. 1, 2, 3, 8, 9, 10 at 7:30 pm, Dec. 4 and 11 at 2 pm, and Jan. 13, 14 at 7:30 pm and Jan. 15 at 2 pm. Located on the campus of Umpqua Community College at 1140 Umpqua College Rd., Roseburg. (541)440-7700 [www.umpqua.edu](http://www.umpqua.edu)

## NORTH CALIFORNIA

### Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:  
A Cascade Christmas, continuing thru Dec. 3.  
Evening performances at 7:00 pm and Saturday Matinees at 2:00 pm  
Big Bad Voodoo Daddy's Wild and Swingin' Holiday Party, Dec. 6 at 7:30 pm  
Tomaseen Foley's A Celtic Christmas, Dec. 16 at 7:30 pm  
Aaron Neville Christmas Celebration, Dec. 21 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)



The Ross Ragland Theater presents The Esquire Jazz Orchestra on December 3.

### Exhibitions

◆ Liberty Arts Gallery presents *Stretching the Truth: A Photographic Exhibition* opening Dec. 2. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park continues its exhibition *Masters of the Night: The True Story of Bats*, thru Jan. 8, 2012. Located at 840 Sundial Bridge (Auditorium) Dr., Redding. 1(800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

## KLAMATH

### Theater

◆ The Linkville Players present a short Christmas play for children, directed by Crystal Munro, Dec. 17 and 18 at 2 pm. Also, *The Baltimore Waltz* continues through Dec. 10. Located at 201 Main St., Klamath Falls. (541)884-1600 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

◆ The Ross Ragland Theater presents:  
The Esquire Jazz Orchestra on Dec. 3 at 7:30 pm  
The Holiday Community Production *Scrooge: The Musical* on Dec. 15 and 18 at 7:30 pm  
Eugene Ballet's *The Nutcracker* on Dec. 19 at 7:30 pm

Call for ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30–midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 [www.klamathblues.org](http://www.klamathblues.org)



Schneider Museum of Art continues its presentation of *New Works* by Ellen Wishnitsky-Mueller thru December 3.



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# The Splendid Table

Lynne Rossetto Kasper

## Apple Citron Turnover

From *The Italian Country Table: Home Cooking from Italy's Farmhouse Kitchens* by Lynne Rossetto Kasper.

Prep time: 20 min

Cook time: 30 minutes or more

(see Cook to Cook)

Total time: 50 min

Yield: Makes 1 large turnover, serving 6 to 8

This big half-moon-shaped turnover is bursting with chunks of apples, raisins and tiny pieces of citron. When you taste what candied citron does for the apple filling, you may want to try some in your next apple pie. High quality candied citron, the kind that comes in big chunks, always makes me think of a lemon that's been dipped in allspice and sugar. Even supermarket citron is good in this tart. Hill farmers make it in the Versilla area of northern Tuscany on January 6, the Epiphany, the Twelfth Day of Christmas, and in Italy, the Day of the Befana when everyone gets presents.

**Cook to Cook:** Like most pastry doughs, this one benefits from a brief (30 minute) chill after it's rolled out. Bring the dough to room temperature before filling the tart, or it will break when you lift it over the apple filling to make the crescent or turnover shaped tart.

### Ingredients

#### Pastry:

1-3/4 cups (6.25 ounces) all-purpose unbleached flour (organic preferred)  
Pinch salt  
1 tablespoon sugar  
Shredded zest of a medium lemon  
7 tablespoons (3.5 ounces) cold unsalted butter, cut into small pieces  
2 tablespoons extra-virgin olive oil  
1 large egg yolk  
1/4 cup cold water

#### Filling:

2/3 cup raisins soaked in hot water, drained, and dried

3 large (1-1/2 pounds) apples (preferably organic), peeled, cored, and thinly sliced (use Honeycrisp, Granny Smith, Braeburn, Keepsake, Liberty, or Haralson, or a blend of several)

7 tablespoons (3 ounces) sugar, or to taste

1/2 teaspoon cinnamon

Generous pinch freshly ground black pepper

1/3 cup finely-snipped candied citron

Shredded zest of a large lemon

1 tablespoon unsalted butter, thinly sliced

### Instructions

1. Make pastry by combining in a bowl or food processor the flour, salt, sugar, and lemon zest. Cut in butter and olive oil with processor until mixture resembles very coarse meal. Rub ingredients between your fingertips if not using food processor. Add yolk and water, tossing until dough forms moist crumbles. Gather into a ball and let rest at room temperature while buttering a 16-inch pizza pan, or large cookie sheet. On a floured surface, roll out dough to an 18-inch circle and fit it into the pan, trimming away overhang. Chill 30 minutes.

2. Preheat oven to 400 degrees. Blend filling ingredients in a large bowl and let stand at room temperature. After 30 minutes, bring pastry to room temperature. With a slotted spoon transfer filling to cover half the dough (reserve its liquid), leaving a 1-1/2 inch border at its rim. Moisten edges with water. This dough is fragile — guide it carefully to cover the filling, forming a half moon. If it tears, simply press torn edges together. Seal edges and crimp.

3. Brush crust with reserved filling liquid and cut 3 slashes into top. Bake 50 minutes to 1 hour, or until the tart is a rich brown color and crisp. Apples should be soft when pierced with a knife through one of the vent holes. With 2 spatulas, gently slide the tart from the pan onto a large oval platter. Cool and cut across the tart's width into slices.

*The Splendid Table* airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)







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**December 6**

## Aaron Neville

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**December 21**





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# WINE TASTING

**Thursday, December 8th  
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